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**ABSTRACT**

**GRADES OR AGES:** Junior and senior high school.  
**SUBJECT MATTER:** Art. **ORGANIZATION AND PHYSICAL APPEARANCE:** The guide has four main sections: 1) "Aims of the Art Program"; 2) "Function of the Guide"; 3) "Course Descriptions"; and 4) "References, Source Materials, Aids." The course descriptions in section 3 are arranged in chart form with six vertical columns (emphasis, concepts, objectives, projects, media, and vocabulary). The guide is lithographed and spiral bound with a stiff cover. **OBJECTIVES AND ACTIVITIES:** General objectives are outlined at the beginning of the guide, and more specific objectives are included in the course descriptions. The type of activity is indicated, but no attempt is made to describe the activities in detail. **INSTRUCTIONAL MATERIALS:** The media used in each type of activity are indicated, and section 4 includes a bibliography and a listing of unusual, found, scrap, and local materials with their sources. **STUDENT ASSESSMENT:** No provisions are made for evaluation. (MBM)

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BATTLE CREEK PUBLIC SCHOOLS  
BATTLE CREEK, MICHIGAN

ED051218

# PROGRAM OF IN ART INSTRUCTION THE SECONDARY SCHOOL

BATTLE CREEK PUBLIC SCHOOLS  
Battle Creek, Michigan

Harry R. Davidson, Superintendent

A R I

Program of Study  
Secondary Schools

Division of Instruction  
DI6909

# ART

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## PREFACE

This Art Guide is the culmination of many years of work by the Art Staff. Final impetus for it was a summer workshop made possible by a grant from the Michigan Cultural Affairs Committee and the cooperation of the Battle Creek Board of Education. Consultant for the workshop was Miss Sara Jane Venable, Director of Art for the Lansing Public Schools, Lansing, Michigan. Under Miss Venable's guidance our needs were identified, criteria established for a guide and plans, both immediate and long range, developed for the Art Department.

With the opening of the school year the entire staff was brought again into the planning and the work. There have been total group work sessions (including after school and on Saturday), as well as individual and small group sessions. The entire project has been both a stimulating, and a frustrating challenge. It has brought the staff together in a searching, learning and study situation. We are better read, and more up to date in our thinking and classroom approach than ever before. It is our hope that the sequential structure of this guide, with its horizontal descriptions, will upgrade and enrich the art program for each student who participates in it. We are cognizant that work must go on, that the guide must be continually evaluated and improved upon and be subject to periodic revisions.

Many thanks are due to the administration for its recognition of our need, patience with us during our struggles, and encouragement when we faltered. My personal thanks must also be extended to the Art Staff for their wholehearted acceptance of the challenge and contributions to it. Full time staff members at the end of this particular study were James Childs, George Clark, Sharyn Hale, Patricia Hicks, Ronald Lutz, Dorothy March, Max Misner, Lois Penty, Janice Smith and June Sperti.

Stella Dickerman  
Art Consultant

## FOREWORD

This guide represents the cooperative efforts of all members of the secondary school art department under the leadership of Mrs. Stella M. Dickerman, Art Consultant. Special recognition should go to Miss Dorothy Marsh and Mr. Max Misner who assisted in writing and editing the work in its present form.

The guide is intended, in no way, to restrict the creativity of teachers or as an all-inclusive or final document. Rather, it is offered as a sequential structure on which teachers can build from day to day and as an instrument to bring about greater city-wide continuity of program. Its purpose is to challenge each teacher to his greatest potential and serve as a stimulant toward further growth in this vital field.

We hope you utilize it; supplement it; enjoy it!

Dr. Jack K. Mawdsley, Director  
Secondary Education

Ben F. Ahlschwede  
Assistant Superintendent  
Division of Instruction

## CREDO

### STATEMENT OF BELIEF

1. WE BELIEVE that Art Education strengthens one's concept and appreciation of our cultural heritage. It evaluates the past, contributes to the present, and paves the way for the future.
2. WE BELIEVE that Art lends stimulation, enrichment and beauty to life.
3. WE BELIEVE that Art develops an ability to be discriminating, analytic, inventive; that Art promotes sensitivity and functions in every phase of daily living.
4. WE BELIEVE that the Art Program of our schools must reach and appeal to all students and must undertake increasing aesthetic, educational and cultural responsibilities.

# EXERCISES





## AIMS OF THE ART PROGRAM

### Personality Development

1. To develop and enrich the personality of the student through a variety of creative experiences in the arts.
2. To develop a sense of individuality, reliance on one's own judgment, and respect for the uniqueness of each individual's art expression.
3. To provide for pupil growth by encouraging him to experiment, to create, to judge, and to evaluate his progress in art.
4. To provide a means of emotional satisfaction through self-expression in some art form.

### Citizenship

1. To learn to plan and to work well with others.
2. To develop desirable habits in respect to the use and care of art materials and equipment.
3. To develop an artistic concern for problems of the home, school and community.

### Appreciation

1. To appreciate beauty in all its many forms.
2. To understand and know something of the part that art has played through the years of man's existence.
3. To be cognizant of the art forms of today.

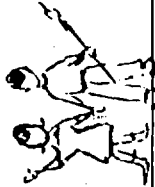
### Vocational and Avocational

1. To encourage and direct the talented students into art study.
2. To help the students discover leisure and life time interest and activities.

### Departmental

1. To relate the experiences in the art room to the student's interests and needs.
2. To keep open the avenues of communication between the Art Department and other departments.
3. To be cognizant of current literature, new materials and fresh approaches in the field of Art Education.
4. To continually re-evaluate and improve the program of art instruction as summarized in this guide and carried out in the classrooms.

# THOUGHTS ON EDUCATION AND CITIZENSHIP



## AESTHETIC AWARENESS

To be sensitive to order and attractive arrangement  
To appreciate and enjoy the designs of nature  
To be a discerning consumer of products and materials  
To be cognizant of our cultural heritage

## POTENTIAL

To set challenging yet realistic goals  
that require one to "stretch" in-  
tellectually and ability-wise

## DEDICATION

To the task at hand  
To carrying an assignment or project  
through with sincerity and honesty  
and to the best of one's ability

## RESPONSIBILITY

For proper conduct  
For own possessions  
For classroom materials

## CONCERN

For others  
For surroundings  
For things that need to be  
done and for doing them

## RESPECT

For self  
For others, their wishes,  
abilities and possessions

Our primary concern in all facets of education is to nurture the child into the inquiring student, and then to help him develop into a responsible and concerned adult citizen. The art program offers unique opportunities to develop the concepts identified here and charted as foundation stones.

## DUO-CHALLENGE

### ADOLESCENCE AND ITS IMPLICATIONS FOR THE ART PROGRAM

The success of the art program in the secondary school is largely dependent upon an understanding of the adolescent. This young individual with his peculiar drives, fears, frustrations, interests and prejudices is as much a puzzle to himself as to his elders. His interests are self-centered and while seeking independence of thought and action, he is secure only in his identification with his peer group. He may be physically mature and emotionally immature, physically immature and emotionally mature or, he may be both or neither—a true paradox.

These changes or maturation have particular implication for the art program. The young child exhibits a free and uninhibited art expression which becomes increasingly critical and realistic in the later elementary grades and too often seems to vanish at adolescence. It is at this point that art courses must reflect the needs and interests of the adolescent and provide for a challenging use of forms, materials, techniques and skills.

It is the teacher's task to guide each individual to the type of art responses (or technique) most suitable, honest and meaningful to him. This response may be intellectual, emotional or intuitive, depending upon the type of individual or his feeling at the time. It is through the carrying out of the project that the adolescent achieves a modicum of stability and independence. This is the challenge to the alert, sensitive and caring teacher.

## FUNCTION OF THE ART GUIDE

This guide has been developed to fill two important needs, one of sequence and the other of content.

The vertical structure outlines the sequential growth in concepts and skills and suggests appropriate projects for their development. The vertical content is cumulative and could be diagrammed as an inverted pyramid with each upward step dependent on the previous ones.

The horizontal structure describes the content of the various steps in the vertical plan. Perhaps the most important descriptions are those in the columns CONCEPTS and OBJECTIVES. The statements there are the basic tenets of both structures and it is important that they be honored by the instructor. Their implementation, suggestions for which are given in the other columns, may vary in method and project from one instructor to another as each adapts the plan to the needs of his classes. In other words, the instructor works within the framework provided by this yet has latitude to adapt the horizontal suggestions of projects and media to the best interests of the groups he teaches—bearing always in mind what has preceded and what will follow each course.

## THE ROLE OF THE TEACHER

In any classroom, the teacher is the catalyst. His role has many facets. It is difficult to say that one facet is more important than another, yet to ignore one or more is to deny recognition to parts of the program and in turn will be reflected in the student's interest, involvement and understanding.

The facets of the teacher's role are briefly stated below. The purpose here is not to augment the statements but to set them down in such a way that the content might serve as a periodic self check list. Each statement is important.

### The Challenge

- To involve youth to see, to sense, to be aware of surroundings
- To nurture creative expression
- To present our artistic heritage and to be open minded to new avenues and methods of expression

### Personal Preparation and Qualities

- Background in the humanities, in art history, theory and practice
- Personal expression in the arts
- Genuine liking for, understanding of, and rapport with young people
- Dedication of purpose

### Professional

- Performance and practice
- Affiliation with local, state and national art organizations
- Alertness to the contemporary scene through literature, exhibits and study

### The Immediate World of the Classroom

## The Immediate World of the Classroom (Cont.)

### Setting the Stage

#### Room Arrangement

Provision for efficient instruction and working areas, and for facility in clean-ups.

#### Resources

Storage of materials and supplies in accessible locations, and in logical arrangement for use, open or closed storage.

#### Work-in-Progress

Provision for placement of wet, flat and three-dimensional pieces. Work in evidence to add to interest, not to clutter, of the room.

#### Display Cases and Bulletin Boards

Current exhibits artistically arranged and skillfully lettered.

### Planning and Carrying Out the Art Program

Long range planning in light of course content as indicated in this guide, and broadened by ideas from other sources.

Short range and daily plans taking into account:

- Preservation and motivation
- Demonstration and directions
- Supervised and independent working periods
- Responsibility for materials and room
- Evaluation and recognition of work

Implementation and enrichment through films, slides, reproductions, literature and exhibits.

### Practical Considerations

#### Housekeeping

An Art room combines the functions of a classroom, studio, laboratory, museum and shop. These functions will be evident but must have a sense of order and purpose.

Respect for equipment and materials includes proper cleaning, care and placement of items used by each class.

A well managed art room has appearance of a busy place with many interesting projects going on. Sinks, counters and cupboards are left in order by each group. Displays are mute evidence of the type, quality and range of the art program.

The art teacher is a manager, guide, housekeeper and budgeter—an organizer without equal.

#### Atmosphere

The elusive but easily recognized quality in a classroom. Foundations for it are given above but the primary ingredient is the teacher who:

- Is respected as a person
- Has resources of patience, understanding and concern for the individual
- Has enthusiasm and integrity
- Has high standards, both for himself and his students
- Is conscientious
- Is a friend

## RECOMMENDATIONS

Recommendations fall into two groups. The first set are those of Miss Sara Jane Venable, Director of Art in the Lansing District, and Workshop Consultant in the summer and fall of 1967 for the Art Staff. Miss Venable's recommendations are based on a careful study and evaluation of the Art Department and on the workshop. Some of the recommendations are evident in the makeup and content of this guide, others are goals for the coming years. The second group of recommendations are those of the Art Staff.



October 11, 1967

MEMO TO: Mrs. Stella Dickerman, Director of Art, Battle Creek Public Schools  
FROM : Miss Sara Jane Venable, Director of Art, Lansing School District  
RE : Recommendations for expanding, upgrading, energizing the Art Department, K-12, of the Battle Creek Public Schools

TEACHERS:

1. ACCEPT THE CHALLENGE as a representative of the Arts to sell his disciplines to the students, the administration, and the public as a vital part of education.
2. BECOME AWARE OF THE TOTAL ART PROGRAM VERTICALLY, K through 12, as well as horizontally, September through June.
3. LEARN THE ADVANTAGE OF CONSTANT COMMUNICATION and exchange of ideas with others in the same department in the same city.
4. SET BOTH IMMEDIATE AND LONG-RANGE GOALS for the total program. These GOALS will be determined after close investigation, careful planning, research, and discussion together with the director. They should be geared to include what all Art educators desire as tangible evidence of behavioral changes in students produced by meaningful experiences in Art.
5. IMPRESS UPON ALL who visit any school building THE IMPACT ART HAS ON DAILY LIVING.
6. UPGRADE THE MORALE, teaching performance, enthusiasm of the whole staff by changing levels, changing buildings, team teaching, inter-group reaction, out-group reaction, participation in state conferences, workshops, visitations, etc.

## CURRICULUM:

DEVELOP COMPREHENSIVE GUIDELINE FOR ART-ART as a part of the curriculum has a body of knowledge to be heard, discovered, experienced and absorbed. This discipline demands hard work, careful consideration, and each experience builds on another so that the end result depends upon an understanding of all that has gone before during the year.

CURRICULUM which will use class time as a learning experience in:

Active experimentation with a variety of media

Exploring many ways of working both in two-dimensional and three-dimensional Art

Acquiring background information of ART as a force in our cultural development of aesthetic awareness, appreciation, and visual literacy.

Gaining knowledge of the elements which contribute to development of a sound criteria by actual contact with objects of art by trips to museums, etc.

Learning responsibility as future citizens to society for preserving and creating the beauty of the world in which we shall live.

PLAN A GROWTH SEQUENCE whereby students can develop and build on each successive successful contact with Art as a part of his total educational experience.

## BUDGET:

DEVELOP A CITY-WIDE DEPARTMENTAL BUDGET FOR ART. Items such as books, magazines, films, slides, filmstrips, reproductions of both two-dimensional and three-dimensional, tools, e.g., wood rasps, are items which can be shared. If ordered for each room, they would be unused some of the time and, when needed, would be an insufficient number for a class. If kept collectively, the department would have a sufficient number to loan. The need would be met. Such items are vital to an Art department, but generally, the expense prohibits each teacher from ordering. Collective ordering is a better use of funds.

#### STUDENTS:

EXPAND HORIZONS by getting out in the community, country, and city areas, to see both natural and man-made Art as a part of their immediate world. Thus, they may come to realize the beauty which surrounds them and accept their responsibility to keep, promote, and build for the future of Battle Creek.

#### STAFF:

PROVIDE A CENTER, office, etc., where teachers may:

1. Exhibit
2. Find new material
3. Find new reading and books on Art
4. Motivation and motivational materials
5. Check out extra tools and equipment on loan
6. Check out both 2-D and 3-D Art reproductions

PROVIDE THE TIME FOR VISITATION, both within the system, and also out in the state, and the opportunity to attend state and national conferences and workshops. In short, to get teachers out to see what others are doing in Art education.

Sincerely,

/s/ Sara Jane Venable

Sara Jane Venable  
Director of Art Instruction

## STAFF RECOMMENDATIONS

1. ESTABLISH AN ART MAJOR in the high school. The sequential program, with the horizontal courses well defined, is evidence that the Art Department now offers a well balanced and progressive course of study and achievement. The serious student of art, who has successfully and with honor completed the proscribed courses, should be well equipped for advanced study on a professional level or, in some instances, for immediate employment.

## 2. TEAM TEACHING AND SPECIALIZED ART ROOMS

In situations where there are two or more art teachers in a school, the concept of team teaching should be explored, careful plans made, and an honest trial of it carried out. This concept implies that the art rooms adjoin or are in a group complex. One room should not duplicate the equipment and facilities of another—beyond the basic essentials in any art room—but should be equipped for particular functions. The general art room, the core of the complex, should be designed for maximum flexibility. This would mean provision for working in two and three dimensional media, for individual and group instruction, for exhibiting, film viewing and studying resource materials. The specialized art rooms, evolved to meet particular school situations and the needs of an expanded and vital program, might include studios for small crafts (textiles, jewelry, etc.); printmaking; ceramics; and construction, casting and metalcrafts. There are other possibilities and combinations. The important thing is that as the art program is strengthened, traditional rooms will no longer be adequate.

In the multiple art room situation, the art teachers either move with their students from room to room or the students move, perhaps at six weeks intervals. For advanced groups, the latter alternative is preferable for it implies that each teacher would be placed in the area of his greatest strength and the students would receive the benefit of this placement. In addition, advanced courses tend to become more specialized in needs and require specialized situations.

## 3. SIZE AND MAKEUP OF GROUPS

The size of any group must be appropriate to its purpose.

The composition of any group must be appropriate to its purpose.

(NAEA Position Paper)

## 4. SCHEDULING INTO ART CLASSES

An elective program is by its nature open to all students. In the sequential program this means that students are placed according to the courses they have successfully completed. When it is not possible to honor all requests for art, due to necessary restriction on class loads, it is recommended that students be placed according to the following qualifications: first, high art ability and future career in art; second, high interest and effort in art; third, interest in art as leisure time and avocational hobby.

BOOKS



## AESTHETIC AWARENESS AND ART APPRECIATION

Concern for and awareness of environmental design and appearance are more important today than ever before. This can be developed on a continuous basis as well as through periods of special emphasis.

Art appreciation is sensitivity to beauty wherever it is found. Guidance in the extension and deepening of emotional and intellectual response to art is important. In addition, the art student needs to relate his expression to that of the masters.

The following outline is a topical sequence for Art Appreciation as it is emphasized year by year. The units are related to the interest and activity of the designated grade or course. The alert teacher will, in addition, seize upon the interest of the moment and relate it historically or artistically to Art.

As far as possible, students are to visit regional exhibits of note and make at least one trip a year to the Art Center.

|                     |   |
|---------------------|---|
| Kindergarten        | - Pictures to Enjoy                                     |
| First Grade         | - Pictures That Tell a Story                            |
| Second Grade        | - Children and Animals in Art                           |
| Third Grade         | - Indian and Colonial Art                               |
| Fourth Grade        | - Art Expressive of Locale and Times                    |
| Fifth Grade         | - American Art  |
| Sixth Grade         | - Contemporary Art                                      |
| JHS - Seventh Grade | - Art in Daily Living                                   |
| JHS - Art I         | - The Artist and Nature                                 |
| JHS - Art II        | - Art as Decoration (painting, sculpture, architecture) |
| SHS - Art I         | - The Artist as Historian                               |
| SHS - Art II        | - Sculpture Through the Ages                            |
| SHS - Art III       | - Changes in Painting Styles                            |
| SHS - Art IV        | - Environmental Design                                  |
| SHS - Art V         | - Historical Survey of Home and Decorative Arts         |
| SHS - Art VI        | - Sculpture and Its Relation to Product Design          |
| SHS - Art VII       | - Contemporary Expression                               |
| SHS - Art VIII      | - Individual Study and Report on an Artist or Period    |

In the planning stage on the high school level are: Art Survey, a one semester course to be open to all students, and Humanities, under the English Department but to include art and music.

## ART IN THE ELEMENTARY SCHOOL

### A Child Grows:

- As he is challenged to invent and discover in a personal way
- As he develops belief and confidence in himself
- As his creative powers are stimulated through meaningful art experiences
- As he develops a sensitivity to multiple patterns, textures and colors and uses them with increasing finesse

Children's art is joyous, thoughtful and imaginative. The program, described in ART FOR CHILDREN, includes experiences in drawing, color, design, ceramics, printmaking, the decorative arts, and three-dimensional projects in a sequential pattern that builds from the kindergartners' exploratory experiences to the older child's control of media and thoughtful expression. An art appreciation program is tied in to the interests of the children and includes occasional visits to the Art Center.

ART FOR CHILDREN is a separate guide.

JUNIOR HIGH SCHOOL

ART FOR EVERYDAY LIVING - ART 7th

BASIC ART EXPERIENCE - ART I

THE CHALLENGE OF DESIGN - ART II

The junior high school art program, while exploratory in nature and broad in concepts and experiences, also offers opportunities to acquire basic skills.



ART FOR EVERYDAY LIVING  
Junior High School - Art 7

ART FOR EVERYDAY LIVING IS A SEVENTH GRADE, ONE SEMESTER COURSE FOR ALL STUDENTS. IT INVOLVES LEARNING, CREATING AND ACHIEVING THROUGH CAREFULLY PLANNED OBSERVATIONS, WORK IN MULTI-MEDIA, AND DEVELOPMENT OF AESTHETIC AWARENESS OF ONE'S ENVIRONMENT.

| EMPHASIS | CONCEPTS   | OBJECTIVES   | PROJECTS  | MEDIA  | VOCABULARY  |
|----------|--|--|---|--|---|
| DRAWING  | Drawing is an instinctive, and natural mode of expression and communication.   | Ability to put down in simple visual form a representation of an object, scene or plan.<br><br>Figures drawn with action and proportion.<br><br>Depth and distance representation.<br><br>Elliptical perspective, with shading to indicate form. | Observance and sketching of clouds, trees, etc.<br><br>Imaginary scene showing effect of distance on color, size and detail.<br><br>Drawing from a posed model.<br><br>Still life (nature arrangements, sport gear, etc.)<br><br>Speed and memory drawing | Chalk<br>Charcoal<br>Crayon<br>Conte<br>Felt tip<br>Pencil<br>Sketcho<br>Tempera | Center of interest<br>Comparison<br>Composition<br>Elliptical<br>Etching<br>Geometric<br>Shapes<br>Gesture<br>Perspective<br>Proportion<br>Rendering<br>Representation<br>Shading |
| COLOR    | Response to color is instinctive.<br><br>Nature abounds in an infinite number of subtle color changes and combinations.<br><br>Man uses color to enhance the things he makes, to direct attention, command, soothe, excite and beautify. | Knowledge of color mixing so that desired effects and schemes may be achieved.<br><br>Expressive use of color and methods of application.  | Color mixing to dull, lighten, or deepen colors.<br><br>Abstract designs in limited color schemes.<br><br>Crayon or tempera batik<br><br>Canyon etching   | Chalk<br>Crayon<br>ink<br>Tempera<br>Tissue<br>Water color                       | Batik<br>Cool<br>Hue<br>Intensity<br>Primary<br>Related<br>Secondary<br>Shade<br>Tint<br>Value<br>Warm  |

| EMPHASIS | CONCEPTS   | OBJECTIVES  | PROJECTS   | MEDIA   | VOCABULARY   |
|----------|--|---|--|---|--|
| DESIGN   | <p>Design is inherent in all art experience and is everywhere about us.</p> <p>Design is the organization of parts into a coherent and pleasing whole.</p> <p>Decorative design refers to the surface treatment of an object. It is applied to the already existing form.</p> <p>Structural or functional design is the built-in form.</p> | <p>Awareness of and sensitivity to design in nature (leaf patterns, shell formations, tree structure, etc.)</p> <p>Recognition and appreciation of well designed utensils, fabrics, decorative items, cars, tools, etc.</p> <p>Presentation of the concept of design and its terms so the meaning is understood and can be discussed and applied in connection with all later work.</p> | <p>Free and line designs. Designs developed from doodles. (Specific development, not accidental success)</p> <p>Construction and decoration of art folder.</p> | <p>Cardboard<br/>Crayon<br/>Papers<br/>Tagboard<br/>Tempera</p> | <p>Direction<br/>Doodle<br/>Line<br/>Movement<br/>Shape<br/>Space<br/>Repetition<br/>Texture<br/>Variety</p>                     |
| CERAMICS | <p>The term ceramics refers to pottery and sculpture which have been fashioned from earth clay. The process involves the preparation of the clay, the working of it, the firing, glaze application, and refining.</p>  | <p>Discovery of possibilities and limitations of clay.</p> <p>Ability to carry out ideas with simplicity and sensitivity.</p>   | <p>Abstract forms<br/>Pinch bowl</p>   | <p>Clay<br/>Engobes<br/>Glazes<br/>Kiln</p>                     | <p>Bisqueware<br/>Clay<br/>Engobe<br/>Fire<br/>Glaze<br/>Greenware<br/>Kiln<br/>Leatherhard<br/>Sculpture<br/>Slip<br/>Wedge</p> |

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| EMPHASIS                    | CONCEPTS   | OBJECTIVES   | PROJECTS  | MEDIA  | VOCABULARY  |
|-----------------------------|--|--|---|--|---|
| SCULPTURE -<br>CONSTRUCTION | <p>Much of modern man's creative expression is in terms of three dimensions in an almost unlimited variety of materials.</p> <p>Sculpture is art expression in three-dimensional form. The traditional materials are wood and stone and the method subtractive.</p> <p>Construction is an additive type of sculpture using a variety of materials.</p> <p>Creating is a challenge. The medium determines to a large extent the technique employed and influences the final form.</p> | <p>Basic skills necessary to handling of tools.</p> <p>Ability to think and plan for three-dimensional projects, to carry it through to artistic completion.</p> <p>Introduction to traditional and modern sculptural forms, through slides, pictures and museum visits.</p> | <p>Sculpture</p> <p>Construction</p>  | <p>Boxes</p> <p>Clay</p> <p>Miscellaneous</p> <p>Papier-mache</p> <p>Soap</p> <p>Wax</p> <p>Wire</p> <p>Wood</p> | <p>Craftsman-ship</p> <p>Mass</p> <p>Rhythm</p> <p>Volume</p>   |
| COMMERCIAL<br>ART           | <p>Advertising design incorporates strength, simplicity and suitability to the purpose.</p>  | <p>Ability to render letters in pleasing form and proportion; to space; and to understand relationship of style to message.</p>  | <p>Poster</p> <p>Slogan</p> <p>Quotation</p>  | <p>Cut paper</p> <p>Flat brushes</p> <p>Ink</p> <p>Lettering pens</p> <p>Tempera</p> <p>Wedge sticks</p>         | <p>Lower case</p> <p>Roughing-in</p> <p>Simplicity</p> <p>Spacing</p> <p>Style</p> <p>T Square</p> <p>Triangle</p> <p>Unity</p> <p>Upper case</p> |
| DECORATIVE<br>ART           | <p>Handcrafted items have unique appeal and intrinsic value.</p>   | <p>The realization that one's own design, simple as it may be, has real potential when carried out in an appropriate medium, and with craftsmanship.</p>   | <p>Tooled plaque, box or bookends.</p> <p>Wall hanging</p> <p>Place mats</p> <p>(see printmaking)</p> | <p>Burlap</p> <p>Felt</p> <p>Metal foil, etc.</p> <p>White glue</p> <p>yarn</p>                                  | <p>Applique</p> <p>Craftsman-ship</p> <p>Depth</p> <p>Foil</p> <p>Relief</p> <p>Stretch</p> <p>Tool</p>   |

| EMPHASIS         | CONCEPTS   | OBJECTIVES   | PROJECTS  | MEDIA  | VOCABULARY  |
|------------------|--|--|---|--|---|
| PRINTMAKING      | <p>Printing was invented originally to answer a practical need. Today, in spite of modern presses and engraving methods, artists still do hand-printing for their own satisfaction and a profitable market.</p> <p>A handmade print has a distinctive quality all its own and no two are exactly alike. There are many methods of printing ranging from those suitable for the beginner to methods devised by the professional printmaker.</p> | To create a design and reproduce it through an appropriate process.  | Cards<br>Bookmarks<br>Place mats  | Cardboard<br>Cutting tools<br>Erasers<br>Glue<br>Inks<br>Linoleum<br>Paper<br>"Printers"<br>Tempera<br>3-M Plate | Brayer<br>Ink<br>Palette<br>Plate<br>"Printer"  |
| ART APPRECIATION | ART IN DAILY LIVING  | <p>To develop sensitive awareness and appreciation of the beauty of nature.</p> <p>To recognize the evidence of the artist's planning in items of everyday use, buildings, highway construction and local environment.</p> | Outdoor sketching<br>Leaf prints<br><br>Display of well designed items<br>Paintings<br>Prints |  | Architecture<br>Beautification<br>Emphasis<br>Master plan<br>Selection<br>Urban renewal |

**BASIC ART EXPERIENCE**  
Junior High School Art I

BASIC ART EXPERIENCES ENLARGES UPON THE KNOWLEDGE AND INTRODUCTION TO ART COVERED IN THE SEVENTH GRADE COURSE. PROJECTS ARE OF LONGER DURATION AND CALL FOR GREATER SKILLS. CREATIVE IMAGINATION IS CHALLENGED AND THE PROPER USE AND CARE OF TOOLS AND EQUIPMENT EMPHASIZED. ART APPRECIATION CENTERS ON THE ARTISTS' INTERPRETATION OF NATURE; ART AWARENESS ON MAN'S RESPONSIBILITY TOWARD NATURE.

This is the first course in the secondary art vertical sequence. It is a prerequisite for Art II. Students entering high school who have had Art I and II will be placed in Art III and IV.

| EMPHASIS       | CONCEPTS  | OBJECTIVES   | PROJECTS   | MEDIA   | VOCABULARY  |
|----------------|---|--|--|---|---|
| <b>DRAWING</b> | Drawing is akin to feeling.<br>The drawing tool wanders over a form, defines a shape, examines and emphasizes strengths.                          | To enjoy the personal expression of drawing, to discover that it is a natural and rewarding pastime.<br><br>To see quickly the large, basic shapes of an object or form; to put them down rapidly; to finish with a few characteristic touches and accents.<br><br>To sight, measure, compare with drawing tool and extended arm.<br><br>To understand the effects of distance on color, detail and size of objects. | Doodle drawings<br>Figure sketches from posed model<br>Development of sketch into larger study<br>Still life<br>From the window scenes | Chalk<br>Charcoal<br>Conte<br>Felt tips<br>Ink<br>Pencil<br>Tempera   | Action<br>Aerial<br>Contour<br>Foreshortened<br>Gesture<br>Mass<br>Mood<br>Spiral<br>Texture<br>Weight                          |
| <b>COLOR</b>   | Awareness of the subtleties of color and the combinations and harmonies that are found in nature, or that may be devised for particular purposes. | To use color with confidence; to set a mood; express a feeling; to convey an idea.<br><br>To understand color relationships and simple harmonies and to carry out a problem within their restrictions.<br><br>To understand and apply the effects of light and distance on color.  | Rhythmic patterns designed to music.<br>Nature collage<br>Transparencies<br>Color wheel<br>Tie dyes                                    | Burlap<br>Cardboard<br>Chalk<br>Cord<br>Dyes<br>Fabric<br>Nature items<br>Tempera<br>Tissue<br>Water color<br>Yarns | Analogous or related<br>Complementary<br>Grayed color<br>Monochromatic<br>Neutral<br>Split complement<br>Grayed color<br>Triads |

| EMPHASIS | CONCEPTS  | OBJECTIVES   | PROJECTS  | MEDIA   | VOCABULARY   |
|----------|---|--|---|---|--|
| DESIGN   | <p>The elements of design are line, form, space, color and texture.</p> <p>Line - may be straight, curved, angled, broken, broad, fine. Line has quality, direction and movement.</p> <p>Form - enclosure of shapes and masses. It may be two or three-dimensional.</p> <p>Space - the negative or open areas of a design. They must be as thoughtfully planned as the positive areas.</p> <p>Color - the local hue. Color produces effects of interpretation and feeling and is affected by light and adjacent colors.</p> <p>Texture - the surface quality, natural or processed. "Tactile" refers to the sensation of touch upon the raised surface. Visual texture implies the raised surface but is a two-dimensional rendering.</p> | <p>To develop sensitivity to elements of design in the environment as:</p> <p>Line<br/>jet stream<br/>grille work<br/>bicycle<br/>trees in winter<br/>Form<br/>rocks<br/>sculpture<br/>buildings<br/>Space<br/>fabric designs<br/>exterior wall design<br/>Color<br/>variations in nature<br/>contrasts<br/>Textures<br/>nature<br/>man designed</p> <p>To recognize and use effectively the elements of design which are basic to all projects.</p> | <p>Line drawing<br/>Rubbings<br/>Abstract designs</p> <p>Nature study<br/>drawings<br/>design adaptations<br/>enlargements<br/>color studies</p> <p>Collage and<br/>rendering of it</p> <p>See projects listed<br/>in other areas of<br/>emphasis</p> | <p>Cardboard<br/>Drawing tools<br/>Found items<br/>Ink<br/>Printing<br/>materials<br/>Tempera</p> | <p>Architecture<br/>Arrangement<br/>Blow-up<br/>Color<br/>Composition<br/>Continuous<br/>Contrast<br/>Environment<br/>Form<br/>Geometric<br/>Hue<br/>Line<br/>Mass<br/>Negative<br/>Positive<br/>Tactile<br/>Texture<br/>Rendering<br/>Shape<br/>Space<br/>Variation</p> |

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| PRINTMAKING    | CONCEPTS  | OBJECTIVES  | PROJECTS  | MEDIA   | VOCABULARY   |
|----------------|---|---|---|---|--|
|                | <p>A stencil is a thin sheet in which a design has been cut. The design is reproduced on another surface by applying ink or paint through the open areas.</p> <p>A relief printing plate is made by lowering some of the surface of a material such as linoleum or wood. Ink is applied to the uncut surface and a pressure print then made.</p> <p>A mounted plate is made by adding pieces to a base. The printing process is the same as for the relief plate.</p> | <p>Creation of design unit to be used separately or as a repeat unit in an all-over pattern.</p> <p>Design to be applied on an item for home or personal use.</p> | <p>Printing plates<br/>built-up<br/>linoleum<br/>stencil</p>  | <p>Brayers<br/>Cardboard<br/>Cellotex<br/>Glue<br/>Inks<br/>Linoleum<br/>Paints<br/>Sealer<br/>Stencil<br/>paper<br/>plate<br/>Repeat<br/>tools</p> | <p>All-over<br/>design<br/>Mounted<br/>plate<br/>Negative<br/>Positive<br/>Pressure<br/>Printing<br/>paper<br/>Relief<br/>plate<br/>Repeat<br/>Repetition<br/>Stencil<br/>Stipple<br/>Textile<br/>Unit of<br/>design</p> |
| CERAMICS       | <p>Knowledge and appreciation of the potter's art from earliest times to the present.</p>   | <p>To gain a technical knowledge of clay and the problems involved in handling it.</p> <p>To design original and functional forms.</p>                            | <p>Pottery<br/>pinch<br/>coil<br/>hump</p>  | <p>Clay<br/>Glaze<br/>Ergobe</p>  | <p>Applied<br/>decoration<br/>Drape<br/>Hump mold<br/>Incise<br/>Joining<br/>Leather<br/>hard<br/>Scruffito<br/>Slip</p>   |
| DECORATIVE ART | <p>There is possibility and potential in the humblest of materials; to create from it, either alone or in combination with other materials, a thing or beauty, is a challenge</p>   | <p>Design and construction of a useful and decorative article.</p>  | <p>Stitchery panel<br/>Bookbinding for photo album, portfolio, hobby book, etc.<br/>Wall decoration incorporating materials indigenous to the area.<br/>Tie-dye<br/>Mosaics</p> | <p>Burlap<br/>Cardboard<br/>Dyes<br/>Fabric<br/>Glass<br/>Seeds<br/>Tiles<br/>Yarns</p>   | <p>Grout<br/>Mitre<br/>Mosaic<br/>Resist</p>   |

| BASIS<br>SCULPTURE<br>CONSTRUCTION | CONCEPTS  | OBJECTIVES   | PROJECTS  | MEDIA   | VOCABULARY  |
|------------------------------------|---|--|---|---|---|
|                                    | <p>Almost every item produced today has been styled from the very beginning by a designer.</p> <p>Paper Sculpture—a challenge to one's imagination and inventiveness.</p> <p>Relief Sculpture—three dimensional forms carved from a slab, so they partially emerge from it. The slab remaining serves as the background.</p> <p>Carving—the taking away process that releases the visualized form.</p> <p>Casting involves the use of an original form, the making of a mold from it to reproduce the original form.</p> <p>Puppetry—imaginative drama in literature.</p> | <p>To design in a media, using proper approaches and techniques, mastering the necessary skills, and understanding the process.</p>  | <p>Paper Sculpture<br/>Sand casting<br/>"Animules"<br/>Relief Carving<br/>Puppetry</p>  | <p>Aggregates (mixtures)<br/>Miscellaneous Papers<br/>Plaster<br/>Sand<br/>Tools<br/>Wheat paste<br/>Wire</p> | <p>Abstract<br/>Casting<br/>Crease<br/>Depth<br/>Mold<br/>Pleat<br/>Random<br/>Relief<br/>Score</p> |
| COMMERCIAL<br>ART                  | <p>Effective packaging dramatizes the product, arouses interest, stimulates curiosity, announces, informs, directs and beautifies.</p>  | <p>To design a new package with imagination and verve, drawing upon past experiences in lettering, poster making, color study and design.</p>  | <p>Package design for a familiar product.<br/>Book jacket<br/>Album cover.</p>  | <p>Cardboard<br/>Papers<br/>Tempera</p>   | <p>Contrast<br/>Sans-serif<br/>Serif<br/>Unity</p>  |
| ART<br>APPRECIATION                | <p>"THE ARTIST AND NATURE"</p>  | <p>To foster enjoyment and response to the beauty, textures, colors and patterns</p> <p>To study the work of artists who have interpreted nature, each with his own emphasis</p> <p>To relate and time the visual presentations and discussions to the current projects.</p> | <p>Outdoor sketching and painting<br/>Study of nature forms and linear patterns in nature.<br/>Designs based on nature forms.</p> |   |   |



THE CHALLENGE OF DESIGN  
Junior High School Art II  
Prerequisite Art I

AESTHETIC AWARENESS IS DIRECTED TOWARD ITEMS USED IN DAILY LIVING AND HANDLED THROUGH A CRITICAL EVALUATION OF CONSUMER PRODUCTS. ART APPRECIATION CENTERS ON ART AS DECORATION AND INCLUDES A STUDY OF A FEW WELL KNOWN EXAMPLES OF PAINTING, SCULPTURE AND ARCHITECTURE.

IN THIS SECOND COURSE IN THE VERTICAL ART SEQUENCE THE STUDENT FINDS THAT DESIGN IS AN INTEGRAL PART OF ALL THAT HE DOES. AS HE WORKS WITH DESIGN IN VARIOUS MEDIA IT BECOMES AN UNCONSCIOUS YET DIRECTIVE FORCE IN THE CHOICES AND DECISIONS HE MAKES. THE PROJECTS CALL FOR CREATIVE IMAGINATION, SENSITIVE RESPONSES AND EVER INCREASING SKILLS.

| EMPHASIS | CONCEPTS  | OBJECTIVES  | PROJECTS   | MEDIA   | VOCABULARY   |
|----------|---|---|--|---|--|
| DRAWING  | Drawing contributes to visual perception which heightens awareness and enjoyment of one's environment.<br><br>To draw is to record with understanding and feeling.<br><br>A personal style develops through continued study and practice.<br><br>Drawing is an effective tool of communication. | To be aware of the source of light and its effect on color, surface and form.<br><br>To draw from the "inside out" indicating mass and weight.<br><br>To portray figures in action and at rest, singly and in groups.<br><br>To understand the basics of angular perspective and to apply them when needed. | Self-portraits<br>Animal, bird, fish, insect and plant life<br>Figure sketches<br>Composition with several figures in appropriate setting<br>Still life<br>Perspective drawing<br>Scratch board<br>(study in dark and light contrasts) | Charcoal<br>Conte<br>Inks<br>Pastel<br>Pens<br>Scratch board<br>Tempera | Eye level<br>Horizon<br>Horizontal<br>Linear perspective<br>Parallel<br>Picture plane<br>Receding<br>Vanishing point<br>Vertical |
| COLOR    | Color in dress and home is expressive of personality.<br><br>Color is integral part of all but black and white design.  | To use color with ever increasing discrimination.   | Still life paintings<br>Encaustic<br>Batik<br>Model rooms, or costume designs based on colors in a painting  | Crayon<br>Dyes<br>Heat<br>Pastels<br>Tempera<br>Water color<br>Wax      | Accent<br>Dominant<br>Encoustic<br>Harmonious<br>Scheme<br>Tone  |

| EMPHASIS                  | CONCEPTS  | OBJECTIVES   | PROJECTS  | MEDIA   | VOCABULARY  |
|---------------------------|---|--|---|---|---|
| DESIGN                    | <p>The principles of design are balance, dominance, rhythm, variation and unity.</p> <p>Balance - the arrangement of art elements to produce visual equilibrium. Symmetrical balance is formal, asymmetrical or informal depends upon skillful manipulation of the elements of design, to create a visual balance.</p> <p>Dominance - the emphasis of one part over another, subordination of other parts results.</p> <p>Rhythm - refers to the movement achieved through repetition and placement of the elements.</p> <p>Variation - achieved by change, contrast, grouping.</p> <p>Unity - the organization of the complete design to give a feeling of cohesive oneness.</p> | To be sensitive to the principles of design, to apply them consciously to all art forms.   | Mobile<br>Scratchboard  | See<br>Construction   | Asymmetrical<br>Balance<br>Dominance<br>Rhythm<br>Symmetrical<br>Unity<br>Variation |
| SCULPTURE<br>CONSTRUCTION | <p>Mobile - a moving, suspended form of sculpture; a design with motion and physical balance.</p> <p>Weight and sensitive control. Principles of design are found as important in the third dimensional activity as in other art areas. They become part of the kinesthetic quality of a piece.</p>   | <p>To work with the principle of design on a project involving volume, mass, open areas and balance.</p> <p>Imaginative interpretation of form and simplicity of statement.</p> <p>Technical knowledge and skills as called upon by the project.</p> | Mobile<br>Carving<br>Portrait<br>sculpture<br>Papier mache<br>figures<br>masks<br>Assemblages | Aggregates<br>Carving tools<br>Clay<br>Sandcore<br>Tempera<br>Unit materials<br>Wheat paste<br>Wire<br>Wood | Aggregate<br>Armature<br>Assemblage   |
|                           |   |  | Modeling<br>abstract<br>figure<br>Pottery   | Clay<br>Glaze<br>Slao   | Cohesive<br>Mass<br>Rhythm<br>Slao<br>Slip  |

| EMPHASIS         | CONCEPTS   | OBJECTIVES  | PROJECTS   | MEDIA  | VOCABULARY                            |
|------------------|--|---|--|--|---------------------------------------|
| DECORATIVE ARTS  | Decorative Arts—a term used here to denote the designing and making of items for personal use and enjoyment. Such projects, carried on individually, give the student the opportunity to create something of lasting worth and beauty.   | To plan and execute a project in a selected medium, perfecting the skills necessary to its successful completion.   | Jewelry wire enamel Wall hanging Weaving scarf place mats hanging Chip carving boxes plaques | Burlap Copper Felt Findings Flux Glazes Kiln Loom Miscellaneous Natural fibres Nature items Warp | As necessitated by project undertaken |
| PRINTMAKING      | Callograph plate: one built up of found objects and scrap materials. The items are selected and arranged on the basis of their shape and textural interest. It is printed the same as relief block.  | To design and build up a printing plate with textural interest. To print a limited series of the plate.   | Printing with a callograph plate   | Cardboard Found objects Inks Printing papers Sealer  | Tactile Texture Visual texture        |
| COMMERCIAL ART   | The work of the advertising artist surrounds us. It is found in magazines and newspapers, on highway billboards and posters, in store windows and display cases. It packages soaps and records, decorates paper towels and greeting cards. Much of it is good, some of it is rather poor.<br><br>A poster must attract attention and be quickly and easily understood. | To develop discrimination between the good and the blatant in advertising and to know why one design is better than another.<br><br>To develop lettering skills and the ability to produce posters quickly, efficiently and attractively. | Lettering styles Monograms Posters for school events travel                                  | Ink Pens Posterboard   | Emphasis Layout Visual spacing        |
| ART APPRECIATION | ART AS DECORATION<br>Painting<br>Sculpture<br>Architecture<br><br>Design quality in the home   | Outstanding examples in each area.<br><br>To study selected examples from each field and to see first hand as many as possible.   | Exhibit of well designed commercial products.  | Films Outside speakers Paintings Slides Trips  |                                       |

## HIGH SCHOOL ART COURSES

|   |                   |
|---|-------------------|
| ELEMENTS OF DESIGN . . . . .                      | ART I             |
| PRINCIPLES OF DESIGN . . . . .                    | ART II            |
| EXPERIMENTS IN TECHNIQUES AND MATERIALS . . . . . | ART III           |
| THE INDIVIDUAL AND THE ART FORM . . . . .         | ART IV            |
| CRAFT DESIGN . . . . .                            | ART V             |
| COMMERCIAL DESIGN . . . . .                       | ART VI            |
| ADVANCED ART . . . . .                            | ART VII           |
| AREA OF EMPHASIS . . . . .                        | ART VIII          |
| ARTS AND CRAFTS . . . . .                         | ART IIIS, ART IVS |

The high school art courses are designed both as a part of the general education plan and as specialized courses for the art oriented student.

ELEMENTS OF DESIGN  
High School Art I

ELEMENTS OF DESIGN IS AN INTRODUCTORY COURSE TO THE ART FIELD. THE STUDENT, THROUGH WORK IN THE TWO-DIMENSIONAL PROJECTS AND VISUAL EXPERIENCES, BECOMES AWARE OF OUR ART HERITAGE AND THE RELATIONSHIP OF ART TO OUR SOCIETY OF TODAY. HIS SENSE OF COMPETENCE AND HIS HANDLING OF MATERIALS DEVELOPS AS HE SEEKS TO MAKE PERSONAL STATEMENTS WITHIN THE CONTEXT OF THE ASSIGNED PROJECTS

ART I AND II ARE PREREQUISITE TO ALL OTHER ART COURSES. EXCEPTION: STUDENTS WHO HAVE HAD ART I AND ART II IN JUNIOR HIGH SCHOOL MAY ENROLL IN ART III AND IV.

| CONCEPTS and UNDERSTANDINGS   | AIMS and OBJECTIVES  | SUGGESTED PROJECTS   | MATERIALS and TOOLS   |
|---|--|--|---|
| Design is inherent in all art experience. It is found in nature as well as in man made items.<br><br>Elements of Design are<br><br>LINE<br>SHAPE<br>FORM<br>COLOR<br>TEXTURE<br>SPACE | Visual perception<br>Self-discipline<br>listening<br>following directions<br>thinking and planning<br>carrying projects to completion<br>evaluation<br><br>Aesthetic Awareness:<br>Environmental design and achievement of self and others | Drawing<br>basic<br>still life<br>life<br>Abstract expressions based on elements of design:<br>Printmaking<br>Encaustic<br>Rubbings<br>Transparencies<br>Montage<br>Collage<br>Painting<br>emotional<br>interpretative | Charcoal<br>Chip board<br>Conte crayon<br>Ink and pens<br>Linoleum<br>Paper<br>Pastels<br>Printing inks<br>Scrap materials<br>Tempera<br>Tissue<br>Water color<br>Wax crayons |

PRINCIPLES OF DESIGN  
High School—Art II

Prerequisite: Art I

ART II IS A CONTINUATION OF ART I. ELEMENTS OF DESIGN, THE STUDENT'S UNDERSTANDING IS BROADENED AND HIS SKILLS INCREASED AS HE WORKS IN GREATER DEPTH. FORM AND STRUCTURE ARE INTRODUCED THROUGH PROJECTS IN THE THIRD DIMENSION.

| CONCEPTS and UNDERSTANDING  | AIMS and OBJECTIVES  | SUGGESTED PROJECTS   | MATERIALS and TOOLS   |
|---|--|--|---|
| <p>The Principles of Design are</p> <p>BALANCE</p> <p>DOMINANCE</p> <p>RHYTHM</p> <p>VARIATION</p> <p>UNITY</p> <p>Growth is based upon repetition of experience. One's understanding deepens and skills improve with each successive experience and new approach.</p> <p>Once there is a commitment, there must be a follow-through.</p> | <p>To develop an interest and awareness in space relationships and three-dimensional form through experiences in additive construction and modeling.</p> <p>To develop sensitivity, to the principles of design so that they become guiding principles in all art activities.</p> <p>Aesthetic Awareness:<br/>To relate knowledge and appreciation of art to the activity in which the student is engaged.</p> <p>Art Appreciation:<br/>SCULPTURE THROUGH THE AGES</p> | <p>Drawing<br/>life<br/>depth<br/>mass<br/>Construction<br/>cardboard<br/>toothpicks<br/>scraps<br/>mobile<br/>Sculpture<br/>ceramic<br/>paper<br/>Mosaic<br/>Poster<br/>lettering<br/>layout<br/>completion<br/>Painting<br/>Crayon resist<br/>Crayon etching<br/>Paper mache<br/>masks<br/>animals<br/>figures</p> | <p>Cardboard<br/>Charcoal<br/>Clay<br/>Conte crayons<br/>Gesso<br/>Glazes<br/>Ink<br/>Junk materials<br/>Metal foil<br/>Newspapers<br/>Straws<br/>Tempera<br/>Ti-Jue<br/>Toothpicks<br/>Water color<br/>Wax crayons<br/>Wheat paste<br/>Wire<br/>Wood</p> |

# EXPERIMENTS IN TECHNIQUES AND MATERIALS High School Art III

Prerequisite: Art I and II or two years of art in junior high school

DEVELOPMENT OF THE STUDENTS AWARENESS AND ABILITY TO HANDLE WITH INCREASING SKILL A VARIETY OF MEDIA. TO DRAW WITH UNDERSTANDING, DESIGN FOR A PARTICULAR PURPOSE, AND CARRY THE PROJECT TO A SUCCESSFUL COMPLETION.

| CONCEPTS and UNDERSTANDINGS   | AIMS and OBJECTIVES  | SUGGESTED PROJECTS   | MATERIALS and TOOLS  |
|---|--|--|--|
| Composition, or design, is the organization of the elements into a pleasing unit.   | To develop ability to handle a variety of media.   | Drawing<br>Life drawing  | Conte crayon<br>Clay<br>Glaze  |
| Perspective is the art of creating an illusion; the giving to a flat surface the feeling of depth and distance through manipulation of lines and modification of color. | To continue the emphasis on drawing.<br><br>To design for a particular purpose and to carry the project to a successful completion.                  | Perspective<br>Aerial<br>Cylindrical<br>Linear   | India ink<br>Linoleum<br>Mat board<br>Oil inks<br>Papers                                 |
| Craftsmanship and quality are terms of excellence and reason for pride.   | To prepare own work for display by matting or mounting.<br><br>Aesthetic Awareness<br>Subtle differences in color and personal styles of expression. | Experimental exploration<br>Torn and cut paper<br>Cardboard construction<br>Negative drawing                                 | Pastel<br>Plaster<br>Potter's wheel<br>Scrap materials<br>Textile paints<br>Wire<br>Wood |
|   | Art Appreciation<br>CHANGES IN PAINTING STYLES   | Painting of outdoor scene<br><br>Textile design<br>Stencil or linoleum block repeats<br><br>Ceramic pottery<br>Slab<br>Wheel |  |
|   |  | Development of figures or abstract form in three dimensions  |  |

THE INDIVIDUAL AND THE ART FORM  
High School Art IV

Prerequisite Art I and II (or equivalent) and Art III

DEVELOPMENT OF THE STUDENT'S PERSONAL EXPRESSION THROUGH PAINTINGS EXPRESSIVE OF MOOD AND INDIVIDUAL INTEREST, AND THROUGH A LIMITED NUMBER OF THREE DIMENSIONAL PROBLEMS.

| CONCEPTS and UNDERSTANDINGS   | AIMS and OBJECTIVES   | SUGGESTED PROJECTS   | MATERIALS and TOOLS   |
|---|---|--|---|
| Abstract art captures the essence of a subject, without being dependent upon imitation. The design is the artist's personal interpretation. This may include distortion, modification or rearrangement of the elements. | To grow toward a more creative and personal expression in all art media.<br><br>Aesthetic Awareness:<br>Of the total environment and the problems people create.<br><br>Art Appreciation:<br>ENVIRONMENTAL DESIGN | Drawing<br>still life<br>illustrative<br><br>Painting<br>progressive sequence<br>from realism to abstraction<br><br>Sketch board<br>Sculpture<br>Jewelry<br>copper enameling<br>Advertising design<br>lettering<br>posters | Aggregate<br>Charcoal<br>Conte crayons<br>Copper kiln<br>Enamels<br>Foam glass<br>Papers<br>Salt block<br>Sand core<br>Tempera<br>Water color<br>Wood |



CRAFT DESIGN  
High School Art V

Prerequisite: Art I and II, III and IV

CRAFT AND DESIGN ARE FUSED IN ITEMS WHICH ARE CAREFULLY PLANNED, AND EXECUTED WITH PRECISION AND PRIDE. CRAFTS INCLUDED ARE THOSE FOR PERSONAL USE OR HOME DECORATION. INDIVIDUAL STUDENTS WILL SELECT A LIMITED NUMBER OF PROJECTS RATHER THAN HANDLING MANY IN A SUPERFICIAL MANNER.

| CONCEPTS and UNDERSTANDINGS  | AIMS and OBJECTIVES   | SUGGESTED PROJECTS   | MATERIALS and TOOLS   |
|--|---|--|---|
| Design is a structural part of handcrafted items. Utilitarian objects of today are also well designed with the form closely related to the function. | To become acquainted with traditional handicrafts and disciplines.  | Weaving<br>Jewelry<br>Printmaking<br>Sculpture<br>Textile design<br>stitchery<br>screen printed fabrics<br>Mosaics | Casting wheel, etc.<br>Clay<br>Fabric<br>Fibers<br>Glazes<br>Linoleum<br>Loom<br>Pewter<br>Silk screen<br>Silver<br>Textile paints<br>Tile<br>Wood<br>Yarns |
| A handcrafted item is a personal expression that is the summation of the artists' design and his skill as a craftsman.                               | To explore the creative possibilities of a limited range of materials.  |  |   |
| Behind today's craftsman is a long, rich and highly esteemed heritage of craft designers.  | To apply design principles to the creation of handcrafted items and to develop high standards of craftsmanship. |  |   |
|  | To do individual research in a particular field as background for a major project.                              |  |   |
|  | Aesthetic Awareness:<br>To recognize the difference between design and quality, and mass produced mediocrity.   |  |   |
|  | Art Appreciation:<br>HISTORICAL SURVEY OF HOME AND DECORATIVE ART   |  |   |

# COMMERCIAL DESIGN High School Art VI

Prerequisite: Art I - Art V

THIS COURSE PROVIDES A BACKGROUND AND INTRODUCTION TO THE COMMERCIAL ART FIELD. THE PROJECTS MAY BE RELATED TO THE REQUESTS FOR ASSISTANCE THAT COME TO THE ART DEPARTMENT. THESE REQUESTS TRADITIONALLY INCLUDE POSTER PRODUCTION, THE DESIGNING AND EXECUTING OF SCENERY, BULLETIN BOARDS, DISPLAY CASES, AND ART WORK FOR THE YEAR BOOK. STUDENTS WORK IN A MINIMUM OF SIX AREAS.

| CONCEPTS and UNDERSTANDINGS   | AIMS and OBJECTIVES  | SUGGESTED PROJECTS  | MATERIALS and TOOLS |
|---|--|---|---------------------|
| <p>The commercial artist, through his work, touches our lives and influences our thinking. Nearly every item of modern life has been planned on the artists' drawing board. The long list ranges from car to house designs, from furniture to fashion, from packaging and stage sets to visual advertising.</p> | <p>To acquaint the student with planning a project through adequate research and use of pertinent resource materials; to execute it in an original and competent manner.</p> <p>To prepare the student for the disciplines required in working with and for others.</p> <p>To acquaint the student with vocational opportunities in commercial and industrial art. To supplement this study with field trips to such places as the print shop are appropriate.</p> <p>Aesthetic Awareness:<br/>Of public design and ability to distinguish between the blatant and the good.</p> <p>Art Appreciation:<br/>SCULPTURE AND ITS RELATION TO PRODUCT DESIGN</p> | <p>PLAN I<br/>Lettering<br/>Poster and Advertising layout<br/>Package design<br/>Display<br/>Graphic processes<br/>Models or dioramas<br/>Fashion design<br/>Interior decoration<br/>Book illustration<br/>Stage design and execution</p> <p>PLAN II<br/>Plan above reduced<br/>Printmaking<br/>Sculpture<br/>Mosaic<br/>Construction</p> | <p>As required</p>  |

ADVANCED ART  
High School Art VII

Prerequisites: Art I - VI

NEW AND CHALLENGING EXPERIENCES FOR THE ADVANCED STUDENT WITH EMPHASIS ON DRAWING, PAINTING AND SCULPTURE.

| CONCEPTS and UNDERSTANDINGS   | AIMS and OBJECTIVES   | SUGGESTED PROJECTS   | MATERIALS and TOOLS   |
|---|---|--|---|
| There is value and great learning in a situation in which the group works as a whole in a common medium, and accepts the same challenges. Each learns from the other. Each also grows in tolerance, understanding and appreciation of others and their efforts. | <p>To develop greater sensitivity and skills.</p> <p>To work individually and creatively within the patterns and goals of the group.</p> <p>Aesthetic Awareness:<br/>The 20th century environment.</p> <p>Art Appreciation:<br/>CONTEMPORARY EXPRESSION</p> | <p>Life drawing</p> <p>Silk screen</p> <p>Painting</p> <p>Jewelry</p> <p>Wood cuts</p> | <p>Acrylics</p> <p>Carving tools</p> <p>Charcoal</p> <p>Miscellaneous as required</p> <p>Oils</p> <p>Pen and ink</p> <p>Silver</p> <p>Water color</p> <p>Wood</p> |

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AREA OF EMPHASIS  
High School Art VIII

Prerequisites: Art I - VII

THE CULMINATING ART EXPERIENCE FOR THE SERIOUS STUDENT WHO HAS DEMONSTRATED HIS PROFICIENCY AND ART ABILITY. ONE TO THREE AREAS OF INTEREST ARE SELECTED BY THE STUDENT FOR INTENSE STUDY AND RESEARCH. A SERIES OF PERSONAL PROJECTS, INVOLVING FROM THE STUDY, ARE CARRIED OUT UNDER THE INSTRUCTOR'S GUIDANCE.

| CONCEPTS and UNDERSTANDINGS  | AIMS and OBJECTIVES  | SUGGESTED PROJECTS   | MATERIALS and TOOLS               |
|--|--|--|-----------------------------------|
| <p>A student of serious intent, given the opportunity, can be self-motivating and is capable of determining his interests and proceeding with them.</p> <p>The instructor's responsibility is that of guide, friend, standard bearer.</p> <p>Recommended maximum—20 students</p> | <p>To guide the student to a choice in an area of particular interest to him. To help him plan and carry through a project or series of experiments from the needed research to the completion of it.</p> <p>Aesthetic Awareness:<br/>Exhibit the work prepared and set up by students and attendance at local art exhibits and one visit to city museum.</p> <p>Art Appreciation:<br/>INDIVIDUAL STUDY AND REPORT ON AN ARTIST OR AN ART PERIOD</p> | <p>Painting<br/>Sculpture<br/>Jewelry<br/>Printmaking<br/>Ceramics</p> | <p>As required by the project</p> |

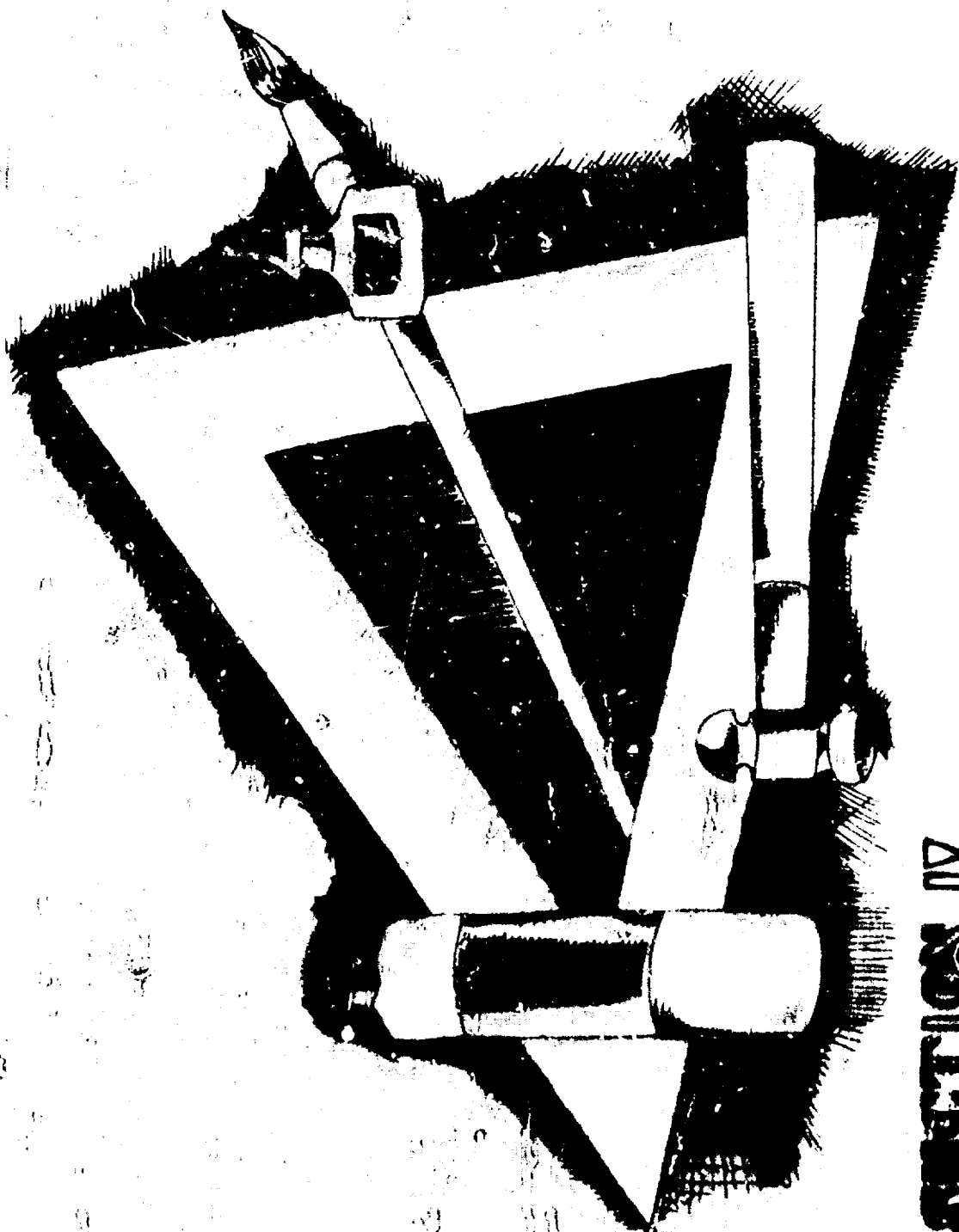
ARTS AND CRAFTS  
High School Art IIIS and IVS

Recommendations: A one year experience only and class load not to exceed twenty students

A COURSE SPECIFICALLY DESIGNED FOR THE SPECIAL EDUCATION STUDENT, EMPHASIZING PROJECTS THAT HAVE A SENSE OF PERMANENCE AND SOLIDITY AND ARE PRIMARILY THREE-DIMENSIONAL.

| CONCEPTS and UNDERSTANDINGS  | AIMS and OBJECTIVES  | SUGGESTED PROJECTS   | MATERIALS and TOOLS   |
|--|--|--|---|
| <p>Art programs for the special student are of great importance. Many of these students are deeply artistic. Through a structured program carefully planned to meet their needs, these students may realize a sense of personal achievement and worth unique in their experience. Once felt, successive doors of greater self-realization may be opened to them.</p> <p>The art program must be qualitatively different in almost all respects, not a watered down version of the regular program.</p> | <p>To give the students an opportunity to work creatively with materials and to achieve success with their projects.</p> <p>To develop perceptual kinesthetic awareness.</p> <p>To develop motor skills.</p> | <p>Copper tooling<br/>Copper tray/bowl<br/>Leather items<br/>Basketry<br/>Pottery<br/>Carving<br/>Sand casting<br/>Plaster sculpture<br/>Woven scarf<br/>Hooked rug<br/>Mosaic tile, table top<br/>Greeting cards<br/>Jewelry<br/>Papier-mache<br/>Collage<br/>Stitchery</p> | <p>Burlap<br/>Clay, glaze<br/>Copper<br/>Copper foil<br/>Copper wire<br/>Leather<br/>Linoleum<br/>Odd materials<br/>Plaster<br/>Reed<br/>Sand<br/>Tile<br/>Wheat paste<br/>Wood<br/>Yarns</p> |

# SECTION IV



## REFERENCES SOURCE MATERIALS AIDS

### Art Appreciation

- Form, Space and Vision
- Story of Art for Young People
- Your Art Heritage
- Art Has Many Faces
- Art, Search and Self-Discovery
- The Art of Egypt
- Skira Color Prints

Matisse, Cezanne, Gauguin, Daubier,  
Manet, VanGogh, Klee, Modigliani

### Ceramics

- Clay in the Classroom
- How to Make Pottery and Ceramic Sculpture
- Creative Clay Design
- Ceramics From Clay to Kiln
- Ceramics
- Ceramics
- Getting Started in Ceramics

### Commercial

- Art Careers
- Layouts
- Careers in Commercial Art
- Lettering for Advertising
- Lettering

### Decorative Arts

- Crafts Design
- Weaving Handcraft
- Weaving Without a Loom
- Batik
- Decorative Wall Hangings
- Design Approach to Crafts
- Creative Wood Design
- Meaning in Crafts
- Mask Making
- Decorative Arts of Sweden

Collier

Ruskin

Riley

Kuh

Schinneller

Gardner

Wolfering

Barford

Museum of Modern Art

Rottger

Rottger

Sanders

Ray

Olson

Olson

Bollinger

Beigeleisen

Leach

Calaldo

Mosely, Johnson and Koenig

Alexander

Rainey

Keevitsky

Van Dammelman

Knapp

Rottger

Mattil

Baranski

Plath

# References: Source Materials: Aids (Cont.)

## Drawing

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## Genera

The Natural Way to Draw  
Orientation to Drawing and Painting

Art Career Guide

Art Today

Art of Wonder and a World

Art Education, Inc.

Ways With Art

Art for Young America

Art for Young America

Exploring Art

Art for Young America

Creative Paper Design

Creative Clay Design

Creative Drawing

Creative Wood Design

Creating with Clay

Creating with Paper

Creating with Paper

Watercolor Challenge

Water Color

Paper Ink and Rubber

Printmaking Today

Young Printmakers

Sculpture with Simple Materials

## Professio

Art and Child Personality  
Art of Wonder and a World

Art Education: Its Means and Ends

Early Adolescent Art Education

Emphasis on Art

Preparation for Art

Source Book for Art Teachers

## Visual Aids

Films, Filmstrips, Records, Slides

## Art Objects etc

Prints, Reproductions, Objects

Nicolaides  
Henke

Holden  
Faulkner Ziegfeld and Hill  
Morman

Stevens  
Fritling

Heyne

Kain and Riley

Lee and Fritling

Rottger

Rottger

Rottger

Rottger

Seidelman and Mintonye

Seidelman and Mintonye

Johnson

Brooks

Pike

Weiss

Heller

F. Lewis Hoover

Dawson and Dawson

Dunnett

Morman

deFrancensis

Reed

Wachowiak and Ramsay

McFet

LaMancusa

Visual Aids Listing

Art Office



## UNUSUAL FOUND SCRAP AND LOCAL MATERIALS

Within every community there are particular riches for the alert and acquisitive art teacher. The items listed here are suggestive of those to be found in Battle Creek list use and source could be multiplied many times

| Material                                 | Use   | Source                                |
|--|---|---------------------------------------|
| Applicator sticks                        | Stables, mobiles  | Drug store, hospital supply firm      |
| Aggregates (Zonahite, Vermiculite, etc.) | Mix with plaster on Paris                                     | Lumber Dealer                         |
| Boxes (large corrugated)                 | Construction display  | Knight's TV and Appliance Store       |
| Cardboard                                | Posters   | Michigan Carton Company               |
| Carpet scraps (also mosaic tile)         | Collage, textural charts                                      | McDaniel Floor Covering Company       |
| Celotex                                  | Base for reed and stick stables, large relief printing plates | Lumber dealer, Maintenance left-overs |
| Firebrick                                | Porous refractory brick for carving                           | Lumber yard                           |
| Gesso                                    | For strengthening paper mache projects, building relief       | Art store                             |
| Glass                                    | Mobiles, mosaic, colored glass projects                       | Battle Creek Glass Works              |

| Material                          | Use  | Source  |
|-----------------------------------|--|---|
| Glycerin                          | Mix with honey and powdered tempera for monoprint medium.  | Drug store  |
| Metal (stamped scraps from press) | Metal sculpture  | Oliver Electric   |
| Newsprint (or rolls)              | Planning paper   | Enquirer and News   |
| Kid's gum                         | Metallic finishes for sculpture frames, etc.   | Art Supply store  |
| Sculpture                         | For patina or papier-mache. Apply in diluted form, when dry coat with India ink and burnish with steel wool. | Art Supply store  |
| Transfer Paper                    | For transfer of preliminary drawings or sketches to dark surfaces.   | Oreo Products, Incorporated<br>275 Leo Street<br>Dayton, Ohio 45400 |
| Sendcore                          | For carving  | AC Foundry } call in<br>Springfield Foundry, advance                |
| Sandust                           | Mix with wheat paste for modeling  | Shog rooms  |